



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

do him justice we must go back to his early works which have given him his established place among American writers.

WE have another novel of Western pioneer life in ZURY: THE MEANEST MAN IN SPRING COUNTY, a volume of formidable dimensions, bristling with dialect. It is, no doubt, a faithful picture, in many points probably drawn from life, and literally true to the facts of which the author spares us neither the least trivial nor the most unattractive. Condensed to about one quarter of its present bulk, the study would possess force and pith, if not charm; but buried in such a mass of detail, the real drift and point of the story are lost, as well as the firm outline of character. We cannot hail Zury as the typical American novel because it gives us the vulgar idiom and the "hard-pan," as it were, of the soil. The true novelist is the master, not the slave of his creations, and knows how to free himself from their limitations. The farm-patch where Zury grubs for a living is a part of the prairie. Let us have a glimpse of the prairie with its measureless reaches and the glamor of its horizons. Let us have a hint of the ideal that floats above every human life, untouched and undisturbed by vulgar and sordid circumstance.

THE Athenæum tells how Mr. Quaritch, the London bookseller, has been robbed of a valuable Book of Hours, by a small man "of dark complexion and speaking broken English. The thief had possessed himself of the business card of a German-American print-dealer from New York, who had come over to the Buccleuch sale at Christie's, and presented it as his own. Before he left the shop (promising to return the following day) he managed to secrete the MS., which was on vellum, illuminated, and containing over a dozen very pretty miniatures in 'camaiëugris,' of French execution about the year 1460. The binding was smooth black morocco of the seventeenth century, with silver clasps."

Treatment of the Designs.

THE COLORED PLATE, "KINGFISHERS."

THIS design—companion to the "Titmice," published in March—may be applied to many decorative purposes, and may be executed either in oil or water-colors. It is also applicable to painting on glass for a window or small fire-screen, or it may be carried out in dye-painting.

TO PAINT THE DESIGN IN OIL-COLORS: For the general tone of the clouds use white, yellow ochre, a very little ivory black, cobalt or permanent blue, and madder lake. In the darker parts add light red or burnt Sienna, and raw umber. In the light and delicate purple tones, at the edges of some of the clouds, use permanent blue, white, madder lake, yellow ochre and a very little ivory black. The pale yellow streaks seen between the clouds and at the horizon, are painted with Schönfeldt's lightest cadmium, to which white and a very little ivory black are added. The green leaves are painted with Antwerp blue, white, light cadmium, vermilion, and ivory black in the local tones. They will need in the deeper shadows raw umber and burnt Sienna, with much less white, and also less yellow ochre than in the local tone. For the branches use bone brown, sepia, white, and a little rose madder. In the highest lights are touches of blue gray, which are painted with white, yellow ochre, permanent blue, light red, and a very little ivory black. Paint the blossoms with raw umber, white, madder lake, a little cobalt, yellow ochre, and a very little ivory black in the darker yellow parts, adding burnt Sienna in the deeper touches of shadow. The lighter pink and white parts are painted at first in general tones of light, warm gray. The high lights and deeper shadows are added later. Use for this tone of gray white, yellow ochre, a very little ivory black, cobalt, and madder lake, adding a little burnt Sienna in the shadows. The stems are painted with raw umber, white, madder lake, and a little ivory black in the cooler parts, while in the greener and yellow touches, Antwerp blue, with a little cadmium and madder lake are used, toned with a slight touch of ivory black. In painting the birds use for the general tone of iridescent blue feathers permanent blue, cadmium, madder lake, and a little ivory black. In the lighter and warmer touches substitute Antwerp blue for permanent, and in the shadows add raw umber and burnt Sienna. The reddish, yellow-brown feathers are painted with yellow ochre, light red, white, raw umber, and a very little ivory black for the local tone. In the shadows, burnt Sienna, madder lake, and a very little ivory black. Paint the bills with bone brown and a little madder lake. For the eyes use ivory black and burnt Sienna. The tall grasses are painted with raw umber, madder lake, and yellow ochre, adding white in the lights, and a little ivory black and burnt Sienna in the shadows.

In painting on canvas, wood, or any such material, use plenty of color, and employ large and medium flat bristle brushes for the general painting, with small, flat-pointed sables Nos. 5 and 9 for careful details.

IN WATER-COLORS use the colors given above, with the few following exceptions: Use cobalt in water-color to replace permanent blue in oil. Substitute sepia in water-color for the bone brown of oil. Rose madder in water-color is preferable to madder lake in oil, and in place of the ivory black used in oil-colors, substitute lamp-black. For decorative painting upon any textile fabric, it is better to use the opaque water-colors. The ordinary moist water-colors are rendered opaque by adding more or less Chinese white to all the colors. Large, round black hair brushes, and medium and small pointed camel's-hair brushes are used.

WATER-LILIES AND CAT-TAILS. (PAGE 27.)

THIS graceful design may be painted either in oil, water-color, or mineral colors. The background may be gray suggesting clouds, with a few touches of blue showing through in

parts. The lilies are soft, creamy white, with yellow centres. The leaves are a rather dull gray green, with pinkish tones on the under sides. Occasional touches of dull red are also seen on the edges of some of the leaves. The buds are the same color as the leaves, but with lighter pale green tones on the edges of the calyx, which are sometimes tipped with dull pink. The cat-tails are reddish brown, with long, slender, rather dark green leaves, gray in quality. The stems of the cat-tails are a rather lighter green than the leaves. The water should be a rather dark greenish gray in general quality of color, growing deeper and richer in the shadows and reflections. In the lighter parts the gray suggests the light cloudy background, having occasional suggestions of the blue sky.

TO PAINT THIS DESIGN IN OIL use for the gray cloud-effect of background white, a very little ivory black, yellow ochre, cobalt and madder lake. In the deeper tones add burnt Sienna, and, perhaps, a little raw umber. For the blue touches of sky use cobalt, white, a little light cadmium, madder lake, and a very little ivory black. In painting the white lilies, first lay them in with a general tone of light delicate gray, and afterward add the deeper touches of shadow, reserving the high lights till the last. The same colors used for the gray background will serve for the general tone of the lilies and the shadows also. For the high lights use white, with a little yellow ochre, and add the least touch of ivory black to give quality, and obviate the chalky quality of the white when used alone. The yellow centres are painted with light cadmium, white, yellow ochre, and a very little ivory black, adding raw umber and madder lake in the shadows. For the brilliant touches of high light in the yellow stamens use only white and light cadmium. Paint the green leaves of the lilies with permanent blue, white, cadmium, raw umber, madder lake and ivory black. In the shadows add burnt Sienna and use less white; also substitute yellow ochre for cadmium. The dull reddish touches seen on the edges of some of the leaves are painted with raw umber and madder lake. The same colors are used for the buds, but with more white, cadmium and madder lake in the lighter green edges of the calyxes. The cat-tails are painted with bone brown, yellow ochre, white, a little cobalt or permanent blue, burnt Sienna and raw umber in the local tone. For the shadows add ivory black and a little madder lake. In the high lights use light red, white, yellow ochre, a little cobalt or permanent blue, and a very little ivory black. Occasional touches of rusty reddish brown are seen, which may be put on with light red, raw umber, yellow ochre and white. Paint the long slender leaves with permanent blue, white, cadmium, madder lake and ivory black, adding burnt Sienna and raw umber in the shadows. The under sides of the water-lily leaves, which are pinkish gray, are painted with madder lake, raw umber, white, yellow ochre, permanent blue and ivory black, adding burnt Sienna in the shadows. In painting the water use for the gray tones the colors given for the clouds, but add burnt Sienna and raw umber with more blue; also make the general tone much darker and warmer than the background. The deep reflections are painted with raw umber, permanent blue, burnt Sienna, yellow ochre, white and madder lake.

Use flat bristle brushes of large and medium sizes for the general painting, and for small details and fine touches in finishing use flat-pointed sables Nos. 5 and 9. For painting on canvas or wood use plenty of color, and mix a little turpentine with the first painting, using after that French poppy oil as a medium.

IN DYE-PAINTING use the same colors given above, but dilute them all with turpentine until the paint is thin enough to be washed on the material giving almost the effect of dyes. After the first painting less turpentine is used, and smaller brushes are needed for adding the details. Dye-painting is very effective on coarse burlap in imitation of old tapestry. It is also used on India silk and other fine textile fabrics.

IN WATER-COLORS: For most decorative purposes the opaque water-colors will be found better than the transparent washes. The ordinary moist water-colors are used, and are rendered opaque by mixing more or less Chinese white on the palette with all the paints before using them. It is also well to put an underpainting of pure Chinese white beneath the color. Mix the white with a little water and lay it on rather thickly and evenly over the whole design within the outlines. For this purpose the moist Chinese white, which comes in tubes, will be found far better than that in cakes or bottles. The same list of colors mentioned for painting the design in oil may be used for water-color, with the few following exceptions: Use cobalt in water-color in place of the permanent blue given for oil. Substitute rose madder in water-color for madder lake in oil. In place of the bone brown given for oil use sepia in water-color, and use lamp-black in water-color instead of the ivory black given for oil-painting. If transparent washes are used, thick, rough, water-color paper will be found the best material to paint upon, and plenty of water should be used in washing in the color. The high lights may be taken out with clean blotting-paper after wetting the spot with a brush filled with clean water. The blotting-paper will then take up all the color. If necessary repeat this process. Sometimes, if there is a large space of light, it is well to keep the paper clear at first and afterward wash over a light tone to modify the effect if the light is too brilliant. A very pale wash of lamp-black, yellow ochre, and rose madder should be washed over the lightest tones of the background. Use large round brushes of fitch or any good, dark hair for the general washes, and for the details and finer touches use medium and small camel's-hair brushes with good, firm points.

IN MINERAL COLORS use, for the general tone of gray background or clouds, a gray made with sky blue and ivory black. In the lighter parts use ivory yellow. The blue touches of sky are washed in with sky blue.

For the water use apple green and sky blue, toning it with a little ivory black in the gray parts. Where the reflections are seen use black green with grass green; be careful not to put in too much black green, however. In the shadows, which are warmer and richer than the reflections, use brown green, grass green, and

a little deep blue. In painting the lilies leave the china clear for the high lights, and shade with ivory black mixed with a little sky blue. For those which are more in shadow wash a little ivory yellow over the lighter parts. Paint the yellow centres with mixing yellow in the local tone. Shade them with brown green, touching the deeper accents with a little sepia. A little jonquil or orange yellow is used to deepen the local tone of yellow in certain parts. The leaves of the water-lilies may be painted with grass green to which a very little blue with carmine is added. For the dark red touches on the leaves use a little iron violet. For the leaves of the cat-tails add more blue to the local color, and for the shadows use brown green with the grass green, adding a little more blue and carmine in the deeper touches.

For the cat-tails use sepia shaded with black.

This panel being appropriate in design and also square in shape, will be very pretty if painted on a flat slab of porcelain and set in dull, polished ebony to form the top of one of the small tables which are much used now. The porcelain should be set in a little lower than the wood, which is rounded or bevelled on the edges.

DESIGNS FOR CHINA-PAINTING.

PLATE 608 is a fruit-plate design—"Cherries"—to be painted in monochrome, using delicate green for the coloring. Place the decoration for the centre of the plate directly on the white of the china, without any background. Mix grass green and mixing-yellow for the coloring of the cherries, shading with brown green. Use grass green and brown green mixed for the stems, shading with brown green alone. Let the tinting of the cherry-blossoms in the border decoration be in very delicate green, using the same coloring as for the cherries. For the shadow touches behind the blossoms use brown green. The narrow lines on the rim can be in gold or in brown green.

Plate 609 is a design for a cream-pitcher—"Anemones"—to be painted in accordance with the directions given last month for the sugar-bowl design.

THE CLASSICAL FIGURE—"PSYCHE."

PLATE 610 is a classical figure by Ellen Welby, a companion to which—"Pandora"—will soon be published. These figures, if used for needlework, would be very successful done in outline only, on cream canvas or satin, or satin sheeting the full size of the drawing. They may be worked either with crewels or silk of a golden brown, and the panel when finished can be mounted on plush of the same brown, leaving a broad margin. The same treatment would look well in olive green, with mounting on olive green plush, or in a rich crimson or Indian red, mounted on a deeper tint. If treated more elaborately, the faces and flesh should be worked perfectly flat, the stitches all one way, and with no attempt at rounding. For glass, outline and shade in brown, using for part of the drapery and the ornament yellow stain. For tiles, paint and outline in blue or red monochrome.

Correspondence.

BUREAU OF PRACTICAL HOME DECORATION.

Persons out of town desiring professional advice on any matter relating to interior decoration or furnishing are invited to send to the office of The Art Amateur for circular. Personal consultation, with the advice of an experienced professional decorative architect, can be had, by appointment, at this office, upon payment of a small fee.

HINTS ON FURNISHING.

S., Denver.—(1) In dealing with a very high room it is best to put nothing that attracts the eye above the level of about eight feet from the floor—to let everything above that be mere air and space, as it were. This will tend to take off that look of dreariness that often besets tall rooms. (2) The decoration of connected rooms should agree. A pole and curtain should be placed in each room, when a connecting doorway is made, and an apparently generous width may be gained by the poles being long enough to admit of the curtains extending beyond each jamb of the doorway. Double curtains afford effectual warmth and cosiness, and, when partly withdrawn, or looped back with thick worsted or silken cords, allow a partial view of either room, fascinating in its look of comfort. Doorway curtains or portières should, of course, look well when seen from either side. Portières look well made of jute velours (double-faced), serge, or serge-cloth, in soft greens or peacock blues, and may be decorated most simply with an ornamental stitch worked in silken cord all round the edges, harmonizing or contrasting gently with the chosen color. Silk with a stamped velvet pattern and silken lining make a rich-looking portière. Admirable reproductions of old French brocades are to be seen at Johnson & Faulkner's, Union Square.

REPOLISHING OLD MAHOGANY.

SENIS, Troy, N. Y.—The following method is recommended by a competent authority: Put into a bottle half a pint of alcohol, quarter of a pint of vinegar, quarter of a pint of linseed oil, and one ounce of butter of antimony; shake them well together. Wash the work well with warm water in which a little soda has been dissolved, and thoroughly dry it. Then roll up a piece of cotton wool into a rubber, moisten it well with the mixture, and rub this briskly over the work until it is dry. This is a French polish reviver, and may be used with good effect where a fair body of polish still remains on the furniture.

A COTTAGE PARLOR IN CHINTZ.

SIR: I have a fancy for furnishing a cottage parlor 14 x 17 in what, for want of a better term, I call "chintz" style. Shall I have the room hung with chintz, or are there papers to imitate it? Please tell me how to carry the scheme out, what furniture, and how much it would cost. Could it be done for \$250 at New York estimates? If the walls are hung in chintz should it be tightly stretched or in loose folds? Must the picture-frames be of any particular kind? Would plush table-scarfs be inadmissible?

CAMILLE, Bloomfield, N. M.

Chintz fabric should be used. It should be plaited, say two plaits to the width. Fasten it under the cornice and over the sub-base with split bamboo strips, or with an imitation of the same made of maple. Ceiling can be tinted to harmonize with the color of the material, or it may be covered with the same chintz as is used for the walls, having it plaited to the centre. Bamboo or willow furniture should be used upholstered with chintz. The picture-frames should be gilt. You had better omit the plush table-scarf. The sum you name should be sufficient.

THE DECORATION OF A STUDIO.

SIR: As I am about to furnish and paper a small studio I would like a little advice. The room is 17 ft. long by 10 ft. wide and 9½ ft. high. On the east side are two windows, 3½ ft. by 7 ft.; on the west are two doors, one leading to a closet, 4 by 7 ft., another to the stairs, 3 ft. by 7½ ft. On the north side a chimney projects about one foot, being two ft. wide; it is of common rough bricks. I would like to cover the chimney or paint it. What would you advise as to papering, painting and furnishing?

P. T. M., Troy, N. Y.

Paint or stain the floor the color of antique oak, on which lay some Oriental rugs. Place three-inch deep moulded chair-rail of white pine around the room three feet above the sub-base. Paint the plaster surface between the chair-rail and the sub-base a deep "plum color." Hang the walls with a dull olive green paper, with a large flowing pattern in self-color. To hide the chimney build closets or bookcases on both sides of it. Let them reach to the ceiling. Panel over the chimney and the effect produced will be that of one large closet or bookcase.

QUERIES AS TO CERAMIC PAINTING.

HARRIS, Troy, N. Y.—In painting the design of daisies on your cup and saucer the background may be laid in with carmine No. 1, celeste blue or apple green. With the carmine and blue add two drops more of fat oil, and less of lavender. Dab the surface as usual with a piece of cotton covered with chamois-skin. When the object is perfectly dry, draw with a pencil the outline of the design. If no background of color is used, the design can be transferred, after rubbing the china with a drop or two of fat oil and turpentine. Before proceeding to paint, all the background color which is not to show must be carefully scraped off. Take pearl gray, adding a little apple green and black. Mix thoroughly, and draw with this mixture the outlines of the daisies and buds; make every petal distinct, shading with the gray mixture as expressed in the design. The centres of the flower paint with orange yellow and yellow ochre, sharpening the shaded edge with brown 4 or 17, but not too strong. Paint the calyx of the buds, stems, and leaves in apple green, shaded with grass green, brown green, and dark green No. 7. Throw the leaves that lie underneath in strong shadow, making these with little shade of bright, warm color.

S. B. S., Topeka, Kan.—Red brown and iron violet are the two easiest colors to use in painting in monochrome or "en camaieu," as it is sometimes called. One or two other tones are sometimes added to the principal color to make a stronger effect. An excellent effect in what passes for monochrome, but strictly is not so, may be obtained with the ground in light carmine No. 1, the figures in light gray, retouched with brown gray, and the accessories, such as drapery, foliage, etc., in very light-colored tints.

FIRING CHINA BY GAS.

SIR: I have been trying one of Mrs. Frackelton's gas kilns for firing china, and, finding it a success, I recommend its use wherever gas is available. The Stearns & Fitch kiln, fired with charcoal, is excellent, and probably there is nothing better for amateurs who cannot have gas for fuel, but there is as much difference between firing china with charcoal and with gas as there is difference between cooking with wood in an old-fashioned big fireplace and on a modern gas range. With the gas kiln, firing china is a delightful pastime, as there is no anxiety about the fire starting evenly all around as there is with charcoal; there is no disagreeable smoke, nor glare of heat, nor dumping of hot coals. After the kiln is stacked and closed, you have simply to turn on the gas, let it burn for two hours, more or less as you require a strong or a light fire, then turn it off, and let the kiln cool. The one I have tried is the smaller size, costing \$25. It is placed in a third-floor room, but has a pressure for the gas of 40 feet per hour, which is quite necessary in order to obtain sufficient heat. The larger size, costing \$35, requires a place nearer the main gas-pipe, so that there may be a pressure of 60 feet per hour. The expense of gas for fuel is very light; with gas at \$1.25 per 1000 feet, a firing will only cost 10 cents.

CARRIE BROWN, Dayton, Ohio.

WATER-COLOR PAINTING.

S. J., Fort Scott, Kan.—In fruit and flower-painting in water-colors transparency and brilliancy are very important; seek colors that possess these qualities in the highest degree, and be careful to get them on with as little disturbing of the under tints as possible. Commence with a clear neutral tint for the shadows, and finish with the transparent colors, using body color

very sparingly in the sparkling lights of fruit, the stamens and pistils of flowers, and, perhaps, occasionally on a slender stem.

H. S. J., Peoria, Ill.—The difference between "gouache" and "water-color" proper is that in the former the artist may have a colored background upon which he puts on the lights in successive layers, while in "aquarelle" (or water-color painting) working upon a white ground, he reserves the white for the lights of the picture, and, instead of putting on the colors in successive layers, he washes them. In gouache he uses body color, such as Chinese white, giving solidity to the tints, but at the sacrifice of delicacy and transparency, in which lies the great charm of a water-color.

BACKGROUND FOR A PORTRAIT.

A. C., Wellington, Kan.—A good background for a portrait of an old gentleman with gray hair is a tone of deep sapphire blue qualified by gray. Let this be painted to represent a plush curtain behind the head showing a few sharp lights on the plush. Paint this background from a piece of real plush placed about a yard behind the head. The colors used for this background are Antwerp blue, a little cadmium, white, madder lake, and ivory black, adding raw umber and burnt Sienna in the shadows.

QUERIES ABOUT OIL-PAINTING.

F. S. T., Jamestown, N. Y.—(1) Glazing is used by artists nowadays only in emergencies, as a last resort, and is rarely taught as an orthodox method. It consists in changing the entire tone of a picture or part of a picture by the application of some one color made transparent by some medium, such as oil. (2) Scumbling is using an opaque color in the same way. Lighter tones are obtained by scumbling, and darker by glazing. For instance, let us say a landscape when finished appears too cold in general tone to the painter, who does not wish to repaint solidly the whole picture, he therefore takes some good transparent yellow, and, mixing it with oil, goes over the whole surface of the canvas with the color, using a short, strong bristle brush, and rubbing the color well in. When finished, the whole effect of a picture will be much warmer in tone; this shows the result of glazing when done in the proper way.

H. E., Philadelphia, asks what colors, in oil-painting, are best for representing summer foliage. For warm greens use zinober (light), and for the lightest tones add cadmium (Schönfeld's) and a little vermilion, with what white is necessary. For richer tones add Antwerp blue, raw umber and burnt Sienna.

PHOTOGRAPHIC PORTRAIT-COLORING.

J. T., Brooklyn.—If a more completely elaborated painting is required than that given you in our March issue—which did not pretend to be more than directions for "tinting"—proceed in the following manner. First, wash in the general tint of the background, choosing a color that will give the most value to the complexion. The draperies may now, also, be commenced, by receiving the general wash. This will, by contrast, have materially modified the depth of the flesh tints, which must be strengthened accordingly. The color of the cheek is now to be heightened with vermilion and pink madder. Carmine is sometimes used for the cheeks of children and ladies with pleasing effect. In coloring the cheek, bring the color well up to the temple, and diffuse it toward the ear, stippling the edges near the nose; add also a little of the same tint to the chin. Deepen the extreme shadows again, if necessary, and blend the shadows with the local flesh, by stippling with gray. Hatch over the shadows of the forehead, which have been deepened previously with Indian red, with a bluish gray, and, with a light tint of the same, hatch over the retiring cheek, the temples, and about the chin. Put in the blue shadows beneath and at the corners of the mouth. Now stipple the socket of the eye with a cool green. The reflected lights may next be warmed by stippling with the flesh tint; finish the lips by stippling with vermilion and pink madder, using a little Chinese white for the high light, if necessary. Touch the edge of the upper eyelid with Indian red, and soften the shaded side of the iris by the addition of a little shadow color. The white of the eye in many persons will require touching slightly with cobalt, and the corner next the nose with pink madder. The hair may now be finished, taking care to keep it in mass, avoiding the wiry effect of single hairs. Soften the outline of the head where it meets the background, to avoid the effect of inlaying. Work on the edges of the hair and flesh with gray, to prevent the hair appearing cut into the face. The head will now be considerably advanced, and the chief work will be to give finish and softness by stippling in the grays and pearly tints, and to give spirit and character by putting in the deepest "touches" about the eye with sepia and pink madder, mixed with a little dilute gum-arabic, and about the mouth and nose with sepia and gum water. The light in the pupil of the eye must be carefully put in with Chinese white, the preferable form of which is that in bottle. The neck and bosom, hands and arms, which have previously been washed with the local tint, may now be finished. The shadows of the neck are cooler than those of the face, as are also those of the bosom, which are of a bluish tint. The tips of the fingers, knuckles, and elbows may be hatched with pink madder, and the divisions of the fingers touched with the same. Next proceed to finish the draperies and background. In the choice of colors for this purpose the complexion of the model must be considered. If it incline to yellow, it may be neutralized by the proximity of a brilliant yellow ribbon, while purple would ruin it. A very red or purple face may be softened by the neighborhood of more vivid colors of the same hue. A bright, rosy complexion will be improved by draperies of green, and a very fair complexion may gain by contrast with blue. Now return to the face and examine it carefully, in order to give it the finishing touches. Begin at the upper part of the picture, and complete it as you proceed. Where the shadows have too much purple, cor-

rect with cobalt and a little yellow; if too green, correct with Naples yellow and pink madder. Touch the eyelids with sepia. See that all the edges of shadows are softened into flesh with gray. Keep all retiring parts cool. The shadows of the ear should be warm, and general tint somewhat pinkish. The shadow under the nose may be glazed with Vandyck brown. If the hatching be too wiry, work on it with a wet pencil without color, to blend and soften the lines. The high lights in the photograph should be throughout carefully preserved. Where it is necessary, they may be put in with a little Chinese white and Naples yellow, passing over them, when dry, a delicate coat of the local tint, to blend them with the flesh. A little gum water used in the deepest shadows of the hair, eyes, etc., gives transparency if required, and the picture is finished.

EMBROIDERY SUGGESTIONS.

T. S. S., Buffalo, N. Y.—An effective three-leaved drawing-room screen, which would serve your purpose, may be made of dark red plush, with snowballs outlined in gold on the two outer panels, and across the centre a branch of large red roses each outlined with gold, and also with gold stems.

ARACHNE, Boston.—The unpractised designer in embroidery should be content with simple patterns and few colors—distinct suggestive forms, softly, not harshly, defined, and not crossing or intermingling. Strong contrasts should be avoided, but, if absolutely desired, should be, as it were, gradually approached. If the ground color be very light, with flowers and leaves in dark, rich colors, an edging of a lighter shade to all patterns will prevent harshness in the contrast. If many hues are chosen for embroidery on a colored ground, a general edging of white or yellow will conduce to an even surface of tone.

E. S. T., Topeka, Kan.—A dining-room screen very similar to the one you speak of was shown not long ago at the New York Decorative Art Society's rooms. The three panels were of écru linen canvas. In outline stitch in red were the three figures of Venus, Juno and Proserpine, each indicated by her attributes as well as by the name, which appeared underneath. A striking feature of these panels was the way in which the foliage made a relief for the head, which was surrounded in each case by a circle of the red outline stitch. The screen was mounted in wood covered with dark red stamped velvet.

THE "AIR BRUSH."

MANY inquiries being made by correspondents concerning the uses of the implement known as the "Air Brush," advertised in our columns, we have asked the manufacturers to tell us something about it, and the following is what they say: "It is a very rapid and satisfactory mode of applying dilute liquid pigment to any surface. Hence, with lamp-black, it is much used by crayon portrait artists of all grades. We send a picture indicating work on stone. As a lithographer's tool it is more used in England than here, although some of the heaviest firms in the United States constantly employ it, but decline to admit the fact. In England it has been largely adopted by Government draughting offices. The great establishment at Southampton, which is the headquarters of the corps of royal engineers engaged in the Ordnance survey of Great Britain and Ireland, employing three hundred persons in map-making, etc., has, we believe, eight of these brushes. They report eighty per cent of time saved. For decorative work upon silk, satin and velvet, the instrument is very successful."

THE trustees of the James Lick Trust invite artists and sculptors to send in competitive designs on paper for the groups of historical statues to be erected in front of the City Hall in San Francisco. The sum of \$100,000 was bequeathed by Mr. Lick for these groups. The contract for their construction will be awarded to the successful competitor, and the two artists whose designs are next in merit will receive \$500 each.

NOTWITHSTANDING some captious criticisms to the contrary, the presentation at the Madison Square Theatre of the dramatization of "Elaine," by Messrs. George Parsons Lathrop and Harry Edwards, was an artistic treat, thoroughly enjoyed by an audience composed of a remarkably representative gathering of the most cultured and intellectual men and women of New York. The attempt to reconstruct the poem of Tennyson so as to fit it for the stage was one of daring, bound to result either in a positive success or a dismal failure. "Elaine" so presented if not pathetic, must be ridiculous. That this notable audience listened with rapt attention to the delivery of every line, and rewarded the actors and actresses as well as the adapters with enthusiastic applause told how well the latter had accomplished their most difficult task. The Elaine of Miss Russell could hardly have been better—the leave-taking with Sir Launcelot and death-scene showed the thorough artiste. Miss Burroughs as the Queen was less intellectual, but beautiful, dignified, and acceptable. Mr. Pitt's Arthur was picturesque and noble. Young Salvini, a stalwart and knightly Sir Launcelot, delivered his lines admirably, although, at times, with an excess of gesticulation, due, doubtless to his early Italian training. Harry Edwards as the aged father of Elaine, acted, as usual, with dignity and discretion. Taken as a whole the cast was remarkably good. The scene representing the arrival at Camelot of the barge bearing the dead Elaine was an admirable copy of Toby Rosenthal's painting. With his usual liberality, Mr. A. M. Palmer mounted the play for this single matinee performance with as much care as if it had been expected to run for a thousand nights. While "Elaine" is not the sort of entertainment to have that kind of success, there are thousands of persons who will watch eagerly for the announcement of the next representation of it in New York. It has already been arranged to give the play in Boston and other cities.